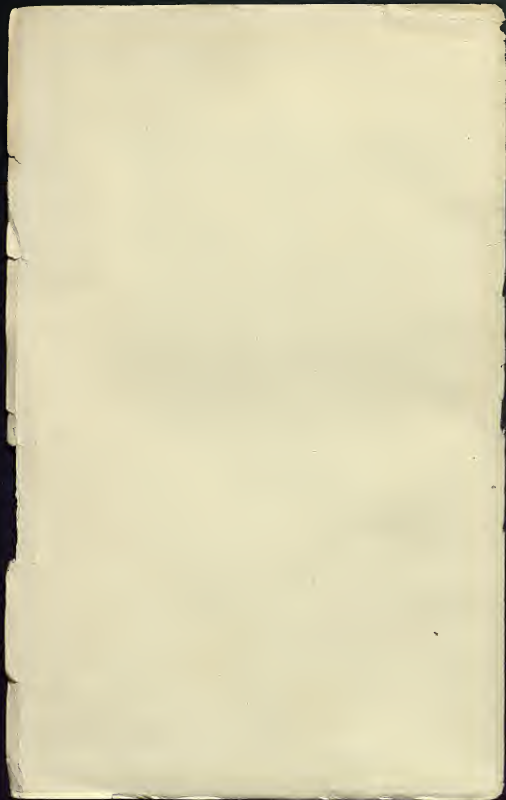




*Hartley College Staff, 1900-01.*





# THE Hartley College Magazine.

VOL I.]

JUNE, 1901.

[No. 2.]

## Editorial.

THE Examination System reigns. Who amongst us does not feel its oppression? For good or ill other things must give way. Lectures are disorganized, steady work is replaced by spasmodic efforts to cram up for the next paper. Examination succeeds examination; Practical Plane and Solid Geometry, Geometrical Drawing, Geometry according to Euclid Geometry according to editors of "Conics"—first stage, second stage, x<sup>th</sup> stage, and honours.

In China, that paradise of the examiner—given over to the examination fiend, it has been found necessary to inflict exemplary punishment on certain districts, therefore the decree has gone forth that the usual triennial examinations be not held there. Would that we were punished for our sins in the same way!

Let us throw aside for a while the veil which enshrouds us, and refresh our minds with lighter literature than text-books, though it be but a College Magazine.

*"Dulce est desipere in loco."*

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Friends of the College will be glad to learn that the Commissioners appointed by the Treasury to inspect University Colleges with a view to the next allocation of the Treasury Grant, have applied for the necessary particulars of the work carried on here, and have announced their intention of visiting the College next term, to carry out the inspection delegated to them by the Treasury.

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We cannot be indifferent to the fact that next term Mr. Piggott will be no longer with us, and a feeling of regret inevitably arises. During the last two years Mr. Piggott has made many friends here, and his energy has impressed itself upon us in connection both with his College duties and with athletics in which he has taken a leading part. We cannot

refrain from expressing a hope that at the end of the year which he intends to devote to the study of Pedagogy at Jena, he will return to the scene of his former work and give us the advantage of the wider experience and higher attainments to be derived from studying under Professor Rein.

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Extensive preparations are being made to celebrate the millenary of King Alfred's death among the Public Elementary Schools of Southampton. A Committee has been appointed, of which Dr. Richardson is chairman, and Mr. Rooper, H.M.I., treasurer. It is arranging for a public inaugural meeting at the end of June; for courses of lessons to be given throughout the schools; for special lectures to teachers on the life and times of King Alfred; for prize competitions among the scholars; and finally for a great demonstration about the date of King Alfred's death (October 26th), when tableaux representing scenes in Alfred's life will be shown, the prizes distributed, and the commemoration concluded.

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In addition to his many other labours in connection with this commemoration scheme Mr. Hearnshaw has written a brief account of the life and work of King Alfred. Messrs. Gilbert and Sons will publish it in the course of a few days. The price will be sixpence, and any Students who desire to obtain copies may do at the Registrar's office.

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The current number of the Philosophical Magazine contains an important paper by Dr. Richardson, and a Nottingham Student, on the "Magnetic Properties of the alloys of cast-iron and aluminium." It contains an account of experiments, conducted at high temperatures, on the magnetic properties of iron containing a small quantity of aluminium. Several interesting results are described.

\* \* \*

A sumptuous volume entitled "*Lais et Descorts Français du XIII<sup>e</sup> Siècle*," written by Dr. Brandin in collaboration with Prof. Jeanroy and Dr. Aubry, was published three weeks ago. It deals especially with the literary and musical study of some celebrated songs of the Middle Ages which hitherto were only to be found in manuscripts.

\* \* \*

A book of more interest to most of our readers will be published shortly by Messrs. A. and C. Black. It is a text book by Dr. Brandin on the French prose-writers of the 17th century, including some literary essays and remarks on this period of French literature.

At the Inaugural Meeting of the Southampton and District Teachers' Guild, held on June 7th, Prof. Hudson read a paper on "The Development of Public Control of Secondary Education and its relation to the new Education Bill."

\* \* \*

The Cricket Club is to be congratulated upon a good season. Hitherto it has made the delights of victory its own on nine occasions, but the team will be saved from undue exultation by the six defeats it has received. Mr. Muir has increased his reputation with the bat, and his performance at Netley in knocking up over 100 runs in 50 minutes, will not soon be forgotten. Of the bowlers, Professor Schröder has been very successful. For the first time, the staff met the students, and an enjoyable game was played. At the beginning of the term, cricket was taken up with enthusiasm, many members joined and practice at the nets was very popular, but there has been a falling off in this respect, and the nets are not so well frequented as the officers would desire.

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The Tennis Club seems to have obtained a fresh lease of life, and its officers are working with great energy. The debt is fast disappearing, a picnic has been organised, and by the time these notes appear in print, the tournament, for which there is a large entry, will be in full swing.

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The Officials of the Boat Club have been handicapped by a heavy debt. Efforts have been made to reduce it, and have met with a certain measure of success, so that it will not be necessary to suspend operations this season, as was at one time probable.

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The question of the management of the finances of the Athletic Clubs is one that merits the earnest attention of all Members of the College. The matter is now under consideration, and we trust that a more satisfactory system than the present will be the outcome of the attempts that are being made to put the clubs upon a better financial basis. The more speedily a settlement can be arrived at, the better will it be for all concerned. Last year a club seems to have been able to spend money without any control being exercised by the representatives of the other Clubs, and, naturally enough, interpreted its own necessities too liberally.

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The distribution of the total sum available has rightly been placed in the hands of the Athletic Union, but before proceeding to allot their grants, the latter body might well obtain estimates from the various clubs, setting forth the amount they are likely to require for the current season, and stating in detail the purposes to which they intend to devote it.

The competition for a Design for the Cover of the Magazine, for which Mr. Haysom has kindly offered a prize £1 1s., is open to all Students of the College. The words upon the cover are to be the same as at present and the Borough Arms should be included; the arrangement and all other details are left to the discretion of individual competitors. Designs must be in the hands of the Editor before October 1st.

\* \* \*

The Annual General Meeting of the Sketch Club was held on Friday, June 7th. Prof. Schröder took the chair. Mr. S. Boyes, late hon. sec., resigned his post. Officers were then proposed, and the following were elected:—Hon. Sec., Mr. J. C. Corbin; Committee, Miss Terrey, Miss Stanley, Mr. S. Boyes, Mr. R. Gutteridge.

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Press notices of the first number of the Hartley College Magazine have been very favourable, and we desire to thank the Editors of various papers and periodicals for their kind encouragement. At the same time we acknowledge the receipt of Magazines from University College, Sheffield, the Durham College of Science, the Royal College of Science, and Cooper's Hill. Copies of these will be found in the Library.

\* \* \*

Correspondents have also sent letters of appreciation. From two of them, Dr. Cullis and Dr. Du Bois, we hope to receive articles which will necessarily be of great interest, especially to their former students.

\* \* \*

We hope that all who are leaving this term will give in their names as subscribers to the Magazine during the next fortnight, and also pay one year's subscription to the Treasurer. No better way could be found of keeping in touch with the College, especially in the case of those who will not be settling down in the immediate neighbourhood. Items of news and contributions from former students, particularly of their appointments and successes, will always be heartily welcomed. An "Old Students' Column" can only be kept going well by the co-operation of the old students themselves. It has been suggested by several that the Magazine should be issued more frequently. For financial reasons this will not be possible, until there is an increase in the number of subscribers, and for any considerable increase at present we must look to those whose College days are past, or are rapidly closing.

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Finally, to all the latter, we would offer best wishes for happiness and prosperity in the days that are to come. As you

go forward with confidence, engaging in the serious business of life, may recollections of the time spent here be amongst the pleasantest in your store.

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As we go to press the announcement comes to hand that Dr. Brandin has been elected Professor of French at University College, London, so that he will now fill one of the most important Modern Language chairs in this country. We hasten to congratulate Dr. Brandin upon his success. We regret the loss of his talents, but the position on which he is about to enter will offer a wider field for his powers, and we would assure him that he has the best wishes of all of us—Staff and Students alike—for a long and prosperous tenure of it.

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REVIEW: *KING ALFRED AND HIS TIMES.*

BY F. J. C. HEARNshaw.

This useful outline of the life and times of Alfred makes a timely appearance in view of the extensive preparations that are being made for celebrating the millenary of that famous English hero. It has the merit of being both the most recent and the cheapest of the multitude of books that have lately been written on this subject, and it should be in great request amongst the many people who will visit Winchester in the course of the summer. Mr. Hearnshaw has prepared the subject so thoroughly that an accuracy rare in books of this kind may be relied upon. England in the time of Alfred is first dealt with, and the struggle with the Danes. Following this come the early life of Alfred, accounts of his wars with the Danes, his reorganisation of the Kingdom, the restoration of law and order, his encouragement of learning and religion, his final struggle with the Danes, and his closing years and death.

(ED.)

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A DIALOGUE

CONCERNING

AN ANONYMOUS MODERN POEM.

*Lady Student*: "Good morning, Professor. Have you yet formulated any theory concerning that remarkable poetical effusion which is convulsing the whole of the College, to say nothing of Southampton, the British Empire, and the Civilised World?"

*Professor*: "My dear young friend, as soon as I read the striking production to which you refer, I came to very decided

conclusions as to its age, its authorship, its merits as doggerel, its meaning, its manners, and its morals. On the questions of age and authorship I may be wrong. I will tell you my opinions and the arguments by which I arrived at them, if you care to hear them. On the other questions I could speak with some confidence, because they are matters of judgment and taste."

*L. S.*: "I am much interested in the problems of age and authorship; because the poem is ascribed to so very many different people. Some critics, I find, actually hold that it is a recently recovered fragment of Shakespeare's late work, and are using it in support of the theory that Shakespeare lost his reason before he died."

*Prof.*: "It cannot be denied that the evidences of lunacy in the work are numerous and convincing. Moreover, that Shakespeare was tottery in intellect is probable, if we may argue from the realistic manner in which he treats Hamlet and Lear. By a similar line of argument we may infer that he was a woman, from the insight into the female heart which he shows in Portia, Juliet, and Ophelia. But in spite of these powerful considerations I unhesitatingly reject the Shakespearian authorship of the "Hartley College Hostel Topical Song;" because I feel sure that Shakespeare, even in the heights of the wildest delirium, would never have rhymed "too" with "lose," "snowed" with "go," "par" with "cars," "said" with "leg," "fine" with "time," or "kind" with "brine." When Shakespeare abandoned rhyme in his old age, he did not do it in this half-hearted way."

*L. S.*: "I feel, Professor, that you are right. It has *not* the Shakespearian method in its madness. What do you think then of the view that it is a foreign lampoon, designed by an insidious enemy to bring discredit upon English education?"

*Prof.*: "The fact that it was printed in Paris goes to support that theory. But a simpler explanation of this circumstance is that no English printer could be found to put it into type. So it had to be taken for printing to someone who could not read it. On the other hand, however, there is the further fact that several of its verses contain combinations of words which are not English, and which no educated native of England could conceivably have written. So great is its obscurity in parts that to my knowledge sixty accomplished linguists have tried in vain to translate it into French. This question of style and diction is a most difficult one. Take for example:—

"We are sorry that the Prin.  
Who helped us College first begin  
Has gone away."



The contraction "Prin." for "Principal" is one which is totally foreign to the language. Then, again "Helped us College first begin" makes neither sense nor grammar. As a second instance note:—

"When one day we naughty felt  
With a Bath-chair man we dealt."

No English writer could have intended to convey the impression that a Bath-chair man was treated as a pack of cards. Thirdly and lastly take:—

"For slow steps none are on a par  
Shall fix you to motor cars."

"Steps" is not correctly used in the sense of the abstract "walking." "Is," and not "are" should be employed after "none." "On a par" ought to institute a comparison, which it does not do here. "Shall" requires a subject. So many errors in so short a compass one would have imagined could not have been perpetrated by a native of England however untrained. Yet my experience leads me to believe that some are capable even of this. Hence I prefer to attribute these solecisms to English ignorance rather than to foreign malice.

L. S.: "Again, Professor, I accept your opinion. May I now ask you what your own view of the matter is?"

Prof.: "Most certainly. To come to the point at once, I may say that I lay the greatest stress upon the signature attached to production, the *nom de guerre* of the writer, viz.: "*I'm a naughty girl*." From this, at the very first, I inferred confidently that the author was an otherwise innocent old man belonging to the proletariat."

L. S.: "Excuse me, Professor, but what do you mean 'proletariat'?"

Prof.: "The proletariat is a secret society, membership of which no one ever admits."

L. S.: "What led you to infer that the writer of the poem was an old man belonging to this society?"

Prof.: "The members of the proletariat can readily be detected. I won't stop now to explain fully how. Suffice it to say that one test is furnished by "humour." The humour of this production is essentially proletarian. The age and sex of the writer are easily deducible by the rule of contrary. The proletarian mind has little subtlety. To conceal black it displays white. To solve its cryptic utterances you read the direct opposites. Hencefor "naughty" read "innocent" or "simple;" for "girl" understand "old man," and the mysterious *nom de guerre* is translated into lucid prose."

L. S.: "Your remarks are most instructive, Professor, and your acuteness great."

*Prof.*: "Ah, my dear young friend, long experience of correcting the exercises of students each of whom copies from one of the others and these others from a crib, makes the mind quick in investigating sources."

*L. S.*: "Have you been able to trace the writer more specifically?"

*Prof.*: "Yes, to my own belief, I have fixed him precisely. I should be glad to know if my researches and reasonings carry conviction to *your* mind. This is the story of them:—

As soon as I had formulated my theory of authorship, I examined the production to find out what old men are alluded to in it. I perceived that the Bath-chair man of verse five *might* be an old man. I know that some of the ordinance men of verse four are ancient. I sought out the Bath-chair man first, because he was single—I don't mean unmarried, but a unit—while the ordinance men were numerous. Directly I set eyes on him I discovered that he was not the man I was looking for. He was too intelligent, and too young. Nevertheless I asked him a few questions about the notorious ride."

"O, yes Sir, I remember it very well, Sir. Never knew anything like it all the eight years I've had this chair, Sir. You're quite right, Sir; she *was* a flighty young lady, Sir. Oh! you didn't say 'flighty,' Sir? Beg pardon, Sir. I'm rather deaf in the left ear. O, *that's* what you said, Sir, was it? Yes, Sir, you're quite correct, Sir, she *was*. Thank you kindly, Sir. Good morning, Sir."

*L. S.*: "How did you find the Bath-chair man, Professor?"

*Prof.*: "That's another story. Suffice it that I *did* find him. After I left him I proceeded to the ordinance office and made enquiries concerning the snowballing episode. I traced several men who had had narrow escapes; but I felt that I had not found the person I sought, until I weeded out a diddering old pensioner who had had 'one in the eye' (as he expressed it) on that memorable day. I soon became convinced that the perpetrator of that topical song was before me. He talked about 'ordnance men' instead of 'ordinance men,' just as the song does. By a little judicious cross-questioning I got him to use most of the colloquialisms which characterise the piece and help to mark its proletarian origin. He spoke of 'Coll.' instead of 'College,' of 'Super.' instead of 'Superintendent,' and finally of 'Prin.' instead of 'Principal'—*that* was almost conclusive. However I led him on a little further and elicited the information that for several years he had been the inmate of a hospital ('Hostel' he called it with his insane passion for abbreviations) for the mentally infirm. I asked him of his comrades in that excellent institution. 'Few are sedate,' he replied. I enquired

concerning their occupation. "We have jokes, you bet we do," he responded; and continued, meandering to himself,

"Always having fun  
For we're never pleased  
Till our games we have begun."

"At that point I felt that I need no longer beat about the bush. So I seized him by the throat and charged him to the face with being the author of the 'Hartley College Hostel Topical Song.' Trembling like an aspen leaf he went down on his knees, the beads of perspiration burst out upon his brows, his grey locks stood on end, his matted beard wagged pitifully, as he confessed 'Yes, I'm—I'm—I'm a naughty girl.'"

"Whether he spoke the truth, I can't say. I am inclined to think that he did. But he may have been trying to shield another inmate of the 'Hostel,' as he persisted in calling his asylum. So I leave the question open."

*L. S.*: "O thank you very much Professor; you have thrown much light on an interesting problem. Good afternoon."

*Prof.*: "Good evening."

F. J. C. H.

## BRITISH ART.

LECTURE BY PROFESSOR SCHRÖDER.

**I**T is useless to attempt to give any definition of "Art." Whatever "Art" is, it is not the exclusive product of civilization; wherever man exists he produces or fosters art in some form or other. Our finest colourists have the most serious admiration for the lovely colouring of the Chinese, and our finest draughtsman acknowledge the magnificent power of abstraction found in Japanese art. Even in remote ages it is possible to find much that is beautiful in the carving and decoration of savage tribes. They had "Art," an art full of power, intelligible to us and conveying to us a clear conception of their mind and life.

Any art which is the spontaneous expression of a people's feeling and taste has in it some precious incommunicable quality, setting itself forth in the most perfect shape. To judge or criticize art it is necessary to have sympathy. What are narrowly called defects in a style may be in reality a genuine product of human nature, and truly inseparable from the qualities of that art and may rightly be considered qualities in themselves. If the artist desires to emphasize one quality in particular he must keep other qualities in the background, only thus can he obtain the effect at which he aims. As an illustra-

tion may be quoted an observation of Mr. Charles Blanc. "Every building must necessarily have height, width, and length, but we do not strongly feel the effect of any one of these qualities until the others have been purposely sacrificed to it." Keeping this principle in view in studying the art of different countries, or even of different artists in the same country, we shall see that the variety is due to the predominance at one time of one quality and at another time of another quality. There can therefore be no uniform rule as to merit in a painting, except perhaps that every art must be considered good that sets forth one quality to the best advantage.

Art is always human. Any attempt to divest it of this quality will reduce it to the level of a photograph. Hence one can only feel amazement at a statement found in Leonardo de Vinci that "the looking glass is the master of painters," and the way to test the excellence of a picture is to set by its side a mirror containing a reflection of the reality. In a picture exactly answering to Leonardo's ideal, the human element would be entirely absent, it would not be a work of art at all. No matter with what accuracy, colour and drapery might be copied, such a picture would not be entirely satisfactory to the artistic sense. The absolute uncompromising truth is not possible in a picture, and by a comparison of Raphael's studies with his pictures we can see how much he deviated from the truth. As Raphael said, he did not paint what is, but what ought to be. Art is not simply the representative of nature as she is; no artistic effect can be produced by the simple copying of material facts. Let us suppose that an artist takes a canvas with the intention of doing something that seems good to him. To begin with, the idea has been suggested by nature. But how incompatible are the realization of the artistic idea and the simple copying of the material facts by which the idea was suggested! The impression which the artist has received depends altogether upon his state of mind, and this state is conditional upon causes of the most complex kind. From these causes it becomes a necessity that his art should accept certain things and reject others, that the artist should delight in certain qualities and ignore others as completely as though they were non-existent, and that he should at the same time present other objects or qualities in a form as far from impartiality as possible. The constant endeavour of the artist will be to present an accurate image not of the actual incident or scene, but of the condition of his own mind as it happened to be affected by it. In order to do this he will exaggerate some things and diminish others, and he will omit many things altogether. The same process of exaggerating, diminishing, &c., will go on in the things he has chosen to put into his picture;

they will be shaped anew by the artist's governing will to form no longer a part of the world of nature, but to be moulded and fitted to their place in the other world, that of art. It is the exercise of this governing will that is the keynote to the greatness of the finest artists the world has produced. It is present in all true artists, strong only in the great ones, and strongest in the greatest. In every work then, that pretends to the rank of fine art, it is the art itself and not the subject which is the chief thing and will give it rank; and that art consists in selection, invention, omission, exaggeration, diminution, and glorification, in open defiance of absolute literalism.

The history of the British School of Art may now be briefly traced. The first authentic mention of works of art belongs to King John. Since that time we can find in each successive period the work of men who have been brought to this country from abroad. Included among these are such names as Holbein, Van Dyck, Rubens, and Peter Lely. Their influence was great and their stay in this country must have been a very lucrative one, since in addition to the many commissions they received from the reigning sovereign, they were extensively patronised by the leading men of the time. It is not, however, until we come to the reign of George II. that we find the first essentially true British artist of any standing. This was William Hogarth, a man who although without any deep feeling for the beautiful, possessed a keen and penetrating sense of humour which showed itself in the satire and merciless truth of his works. Following Hogarth came Sir Joshua Reynolds, Sir Thomas Lawrence, Gainsborough, and Romney, portrait painters; Sir D. Wilkie, a *genre* painter; Sir E. Landseer; and among landscape painters Crome, Constable, and J. M. W. Turner. Crome and Constable succeeded in bringing about an entire change of public feeling with regard to landscape painting, which until their time had been a mere imitation of Italian scenery. Gainsborough also was a landscape painter, and in comparing his work with that of Constable we get an excellent illustration of the different light in which different men see the same things. Each went straight to the fountain head and strove faithfully to paint what he saw. Yet, had they both painted the same subject what different impressions would have resulted! One was a poet in temperament; in his work were to be found no sharp contrasts, no stormy skies, no glaring colouring, or anything that would disturb the harmony of nature; while the other, masterful and imperious, depicted nature in her more grand and angry moments. About Turner the hardest things have been said, and yet he is perhaps the artist whose work has aroused the greatest amount of enthusiasm from those who understand at what he is aiming.

At one period he was much influenced by Claude Lorrain, and to show this fact, Turner bequeathed two of his finest paintings, "The Founding of Carthage," and "The Sun rising through Vapour," to the National Gallery, with the express injunction that they should be hung beside specimens of Claude. After 1819, Turner treated his subjects in full light, without contrasting shade and employing every imaginable colour, and this love for brilliant effects in colour and light increased until his death.

About 1851, some young artists, struggling amidst the nothingness of English painting at that time, attempted to bring about a reaction against the Italianesque academic platitudes which were accepted as Gospel by the people. Their cause was taken up by John Ruskin, who eventually became the leader of the movement, and gave them the name of Pre-Raphaelites, as in his extreme fervour, he looked upon Raphael as the first traitor to religious art, as it had been understood and accepted by his predecessors. The more famous members of this school were Holman Hunt, D. G. Rossetti, Ford Madox Brown, Sir J. Millais (in his early period), Sir E. Burne Jones.

W. F. M.

#### SOME POINTS OF MOLIERE'S LIFE.

**R.** BRANDIN read a paper on the above subject at the end of last term. He gave a striking description of Molière's life. The son of a court upholsterer, his father always hoped that young Poquelin, for that was his real name, would succeed him in that very desirable office. Unfortunately for him and fortunately for the world at large, Molière's grandfather indulged in the bad habit of taking his grandson to the theatre. We cannot be surprised if the youth realised that there are better things in the world than the office of court upholsterer. At last he told his father that he had no wish to go into the business, and he, wise man, yielded with good grace to his son's wishes, and sent him to the Clermont College, now known as the Lycée Louis-le-Grand. He spent five years there, and in 1641 took his degree in Laws and was thereby enabled to make his "débüt" at the bar. His heart was not in his work, and soon after he applied for the part of "valet" in a third-rate touring company. He was unsuccessful in his application, and his father, thinking it time to interfere, put him in the hands of a tutor, one Pinel, with a great reputation for severity. Pinel must have forbore to exert his authority in Molière's case, for the youngster became acquainted with the daughter of Joseph Béjart, Madeleine Béjart, who was also a stage-struck young lady. Not long after this, in defiance of his father, he formed

an amateur company in conjunction with his friends, the Béjart's. In 1643 we hear that he registered his company under the name of "l'illustre Théâtre."

The *Illustre Théâtre* made a very bad beginning and poor Molière was imprisoned for debt. Later he joined the touring company of a certain Dufresne, of which later on he became the manager, with the consent of all his companions. During this time he cultivated the society of important people who, later on, were of great assistance to him. He also acquired the knowledge of people and of things which is so conspicuous in his plays. There were other factors of work also which influenced Molière's work and life. He cultivated his powers of observation to such an extent that he was always considered a thinker and a dreamer. This gift of observation and his sadness were the most important features of Molière's character. Among the chief causes of this sadness were his marriage with Armande Béjart and the disease to which he was a victim through life. To the latter must be attributed the bitterness with which Molière attacks the faculty of medicine and the ridicule which he heaps upon the many quacks and doctors whom we find caricatured in his plays. He was fond of playing tragic characters in spite of his failures in this part of theatrical art. He had been, for instance, outrageously hissed in Limoges and in Bordeaux, and he had been considered so bad an actor that the lively and charming people of Bordeaux had pelted him during the representation of a tragedy with showers of roasted apples. He had enjoyed the same success in Paris, in the different tragedies he had undertaken at the *Théâtre du Petit Bourbon*, always the same plentiful crop of roasted apples. The mistake of Molière, in the eyes of his contemporaries, was to believe that tragedy must be played as naturally as possible, and that it is not necessary, in order to be tragic, to howl like a crowd of furious devils. It is interesting to remark, by the way, that another great poet and comedian, Shakespeare, gives the same piece of advice in *Hamlet*, jointly with and among many others. But Molière was as great a success in comic parts as he had been a failure in tragedy.

De Visé writes: "He was a thorough comedian. It looked as if he had several voices; everything was full of expression in him. With a step, a smile, the twinkling of an eye, a nod, he made one perceive more things than the most clever speaker could have said in a whole hour." He had also some talents of imitation. In the "Princess of Elid," for instance, he was a capital clown, imitated excellently the echo, the roaring of a bear, and using in one scene several voices at the same time. But his real superiority was as a leader of a company.

The *engaging manners* of Molière were mixed with an authori-

tive and sharp tone made necessary by the turbulence and lack of discipline of his company. Molière himself gives us an example of the way in which he treats his comedians in the *Impromptu of Versailles*. First of all he must call the names of all those who are not yet ready, and he cries out: "By jove, what strange animals are those comedians! I believe that all these people will drive me mad."

It was quite wonderful to see how he made the children act. He himself said he was able to teach even logs of wood how to act. Each actor knew how many steps he had to walk, how many times to ogle. He had at last invented some notes to mark the tones they had to assume in reciting their parts.

"In proof of Molière's love of the career he had chosen, we need only remember with what courage he absolutely wanted to act on the last day of his life, in spite of the awful state of health in which he felt himself, because he did not want the fifty poor workmen whom his acting maintained to be thrown out of work. We know that he felt that he was going to his death, but he preferred to die acting, than to linger on apart from the life he loved so well. His leading principle was that men must be drawn from nature. And the word natural is, perhaps, the most fitted to characterise his work. Stupid burghers, who are infatuated with nobility, who, although nearly sixty years of age, will insist upon learning music, dancing, philosophy, fencing, because nobles learn fencing, philosophy, dancing, and music; who will wear ridiculous gowns and dresses, as soon as they are told that the nobles wear such raiment; who let themselves be deceived by any rascal who boasts of belonging to nobility; who finally want their daughters to marry the sons of Grand Turk, because the Grand Turk is, as everybody is aware, the most noble of all nobles; nobles proud of their birth, but idlers, robbers, braggarts, and as shallow-brained as a football professional; merchants and shopkeepers who abuse the kindness of their customers; physicians who kill their patients slowly (in order to be able to present a more imposing bill), but nevertheless surely, who are specially clever at profiting by human stupidity; who are moreover so stupid themselves that they don't perceive their own stupidity, and when asked why opium sends one to sleep, answer that it is "*quia est in eo virtus dormitiva cujus est natura sensus assoupire*,"—because there is in it a soporific virtue, the nature of which is to make the senses sleep; hypocrites who mask under the cloak of religion their dark designs, their awful cravings, use the holy name of God to advance their fortunes, to disgrace and dishonour the good people who have been silly enough to trust their false demonstrations and who assassinate their benefactors with sacred weapons; country people who come to the chief towns of the



kingdom in the belief that they will dazzle everybody with their manners, their wit, their importance, and who are mocked and laughed at by a gang of male and female impostors playing such tricks on them that their only natural stupidity makes them possible; marquises, who avail themselves of the stupidity of some precious ladies, and pedants who only avail themselves of the rare talent of writing verses which nobody is able to understand apart from some stupid blue stockings, and this to obtain the hand of rich daughters; fathers who misuse their fatherly authority; children who are not very respectful to their parents; servants who domineer over their lords and masters; misers, spendthrifts, libertines, intriguers, knaves, who do not even try to struggle against their passions; lovers of one or the other sex, who are either as charming, delicate, and divine as the graceful Henriette in the *Blue Stockings*; or as fearful and gruesome as Don Juan in the *Festin de Pierre*; or as silly and ridiculous as poor Arnolphe in the *Ecole des femmes*, or Sganarelle in the *Ecole des maris*.

Some comedies of his are in the main sad, because Nature, reality and truth are sad. The greater part of his characters are sad, although or rather because they make you laugh, and nothing is so sad in the main, as you are aware, as a man who excites laughter. We find in his works a huge number of rascals, rogues, knaves, cheats, and microscopical number of good people, because there are in nature 99 rascals, rogues, knaves, and cheats out of every 100 people. And, finally, it has been, for this reason also, possible to say that Molière's comedies are immoral. Far be it from me to say that his work is moral, but farther be it from me to agree with the first opinion, and to admit that his work is immoral. It is neither moral, nor immoral, it is simply *amoral*. Nature has no morals, but Nature is not immoral. Nature is simply *amoral*. And so it is with Molière's work. He does not think that comedy's aim is *castigare ridendo mores*. Too good a psychologist he was to suppose that comedy has ever improved any spectator, and he was only aware that people who go to the theatre wish only to be interested and to have a good laugh or a good cry. Considering his art as the statuary considers the beauty or ugliness of forms, or as the painter considers the beauty of surface-colouring of Nature, or as the musician considers the sounds which please his ears, he only thought of representing what he saw; of depicting Nature without any regard to the moral or immoral aspect of his work."

Such is the summary of this lecture, Dr. Brandin's conclusion was as follows:—

"Here are some of the most important ideas which I wished to express before you. And now I must conclude. There are

two ways of concluding, the first way is to conclude; the second way is not to conclude. I won't choose the *first* way, because I suppose that I have abused your kindness in torturing your ears during a long hour of 90 minutes. I only wish to have been successful in representing to you accurately and graphically in Molière the three standpoints from which you must consider him if you wish to get from him an actual picture: as a man, as an actor, as a writer. And now your punishment is at an end."

### THE HOSTEL "AT HOME."

IT was a charming night, both the sun and the moon shining brightly (consecutively, not simultaneously) when we of the Hostel gave our second or vernal "At Home."

Of those invited at least fifty per cent. accepted; of those who accepted at least fifty per cent. came; of those who came at least fifty per cent. were approximately early. So from the first we felt secure of success. Success is what we aim at in our "At Homes." They provide us with our only opportunities of getting even with our instructors at the College. We should not have had an "At Home" in the late Spring (April 24th, to be precise) if it had not been that the second year students would have no other chance of expressing their feelings with regard to the authorities by means of tableaux and songs. Their period of toil is drawing to a close, and they are about to escape from the narrow world of discipline and study into the larger sphere of active teaching, where they may enjoy the pleasure of enforcing rather than obeying rules, and of imparting the little they know rather than acquiring anything fresh.

Then, again, "At Homes" serve the further purpose of enabling us to see something of the men students, some of whom are really very nice, especially Mr.——(you know whom I mean). "Jolly Miller" and "Bingo" are fine games, but they lose something of their fascination if they are played entirely by women who are seeing one another every day and all day long, week-day and Sunday, month by month, year in and year out, through their whole College career. Some of the women students get rather boring in course of time, especially Miss——(you know whom I mean). Moreover it is *such* fun to persuade the professors and lecturers to join in the games, to have them trotting round in a ring singing B—I—N—G—O, or to see them in "Jolly Miller" retiring rejected from some haughty student, just as in class they send us back with our exercises. It is very good of them to sacrifice themselves. They don't *all*

do so, however. But they can't—not the most wary of them—escape the tableaux and the songs. We have them there. Of course we do it in a kindly spirit; and we are very careful that everything shall be in *perfect taste*. Nevertheless we decide what is good taste in this connection, and if other people don't agree with us, it is because their judgment is warped.

Among the most effective tableaux this year was one which represented the song "The Gipsy's Warning." One of the girls dressed herself up in the overcoat and hat of a lecturer who has made himself notorious by his sarcastic and untrue remarks about our sex. In the tableaux he appeared as a perfect scoundrel whose dark designs against a beautiful heiress were only frustrated by the timely warnings of a gipsy. The scene was much appreciated. Yet the lecturer himself seemed not to see the point in the least; for I heard him remark quite out loud: "That tableaux teaches a valuable lesson. If ever you see a *real villain*—one, as in the case before us, who is only prevented by the supernatural interference of a gipsy from deceiving a more or less innocent maiden—you may be pretty sure that it is a woman dressed in man's clothes, which she has probably stolen from some noble and high-minded hero against whose character there has never been a breath of suspicion." Truly the obtuseness and conceit of some men is appalling! These objectionable qualities however are entirely absent from several of the men students of the College, especially Mr.—— (already referred to).

We had no topical song. They have been rather overdone this session. *Three!* Besides, no one among us seemed capable of writing another. Ideas were quite wanting. So we had a song from the Scottish Student's Book, "A Mathematical Monody," to which by a slight alteration we imparted a little personality—an excellent substitute for wit.

After the tableaux and song we went in to supper, most of the things for which we had made ourselves. My contribution was dough-nuts. They were not quite so light as I should have liked. I can't say why; but I think it must have been the oven. However no harm was done. All the women students were warned against them in time, so they were only handed round to the men who can digest *anything*. I thought it best nevertheless to keep them out of the way of Mr. —— (before mentioned), as he is not an ordinary man by any means, and they *might* have caused him inconvenience.

When supper was over there was a gorgeous display of living waxworks. The fun of them was that the girls who took part in them were doing the most *unlikely* things. For instance, Miss —— was teaching Sallust, which it is well known she could not *read* to save her neck; Miss —— was eating brimstone

and treacle, which she would never do in real life even to escape Swedish drill; Miss —— was administering the birch rod which has quite gone out of use as being much less effective than the cane judiciously applied; finally, none of them were talking which was most unnatural. The incongruity was immense and caused great diversion.

To wind up the evening we had more games ("Jolly Miller" and "Bingo" are absolutely inexhaustible; they never pall) and a little dancing. Some of the men students dance really quite nicely, especially Mr. —— (above alluded to). He, too, has a rich fund of interesting conversation, and is altogether a very fine young man. I think he knows a good deal more than some of the lecturers. In fact he has pointed out to me a lot of mistakes made both by them and in the text books we use. I think he will be truly great some day. He said good-night to me in a most friendly manner.

So ended a very successful "At Home."

GRETA.

#### HOW OUR TRAMS MOVE.

**ONE** is quite accustomed now to see the trams glide up and down the streets, rapidly and noiselessly, impelled by an invisible agency which we all know is electricity, but some of our readers who do not know how electricity impels the car, may be interested in the following notes:—Each car is equipped with two electric motors. An electric motor is a machine which does mechanical work at the expense of electrical energy. A magnet will attract the opposite pole of another magnet; we know also that every magnet under the influence of magnetic force, tends to turn round and set itself in the direction of the force acting on it. It is therefore not difficult to understand that very soon after the invention of the electro-magnet, which gave us for the first time a magnet whose power was under control, a number of persons perceived that it would be possible to construct a machine, or motor, in which an electro-magnet acted on by magnetic forces, should be pulled round, and further that the rotation should be kept up by reversing the current at an appropriate moment.

The first motors were made about the year 1820, but they were in reality mere toys. Since then, motors have rapidly improved, and at the present time, electric motors are the most popular of all motors for driving machinery.

There are four principal kinds of motors, differing only in the distribution of the current in the motor, or in other words, the method of winding coils in each case. Space will permit of our considering only the one type used on our tramways, that is the

series motor, which produces the required magnetic force. The present day machine comprises the magnets by means of which the direction of the current is reversed, and an armature, which consists of a number of coils, wound continuously on an iron core which is fixed to a steel shaft, but insulated from it. The coils are connected to copper strips, which are insulated from one another by strips of mica. These copper strips form what is known as the commutator. Two brushes of copper or carbon, pressed by means of springs on to the commutator, convey current to the armature whilst it revolves in between the poles of the electro-magnet, termed the Field-magnet, which produces the requisite magnetic force.

The current taken by the motor passes successively through the armature and the Field-magnet coils. Hence the name "Series" motor. Motors of to-day can be made to rotate at almost any speed. the speed of the shaft of the motors of our cars is about 60 miles per hour. The Board of Trade does not sanction this terrific speed, but for economic working this speed of the motor must be maintained, hence the axle speed of the car has to be geared down *i.e.*, a small toothed wheel of the motor shaft engages in a larger one on the axle of the car. The gearing employed in Southampton is 1.5, that is, the motor revolves five times as fast as the wheel, neglecting friction of wheels on rails and bearings. The maximum speed allowed in the main streets is 9 miles, and 12 miles per hour in the suburbs. The various speeds are obtained by means of a "controller" consisting of a number of resistance coils which absorb part of the electric pressure. The motor man varies the speed by cutting out these coils.

In crowded thoroughfares a good brake is essential. Each car has two—the ordinary hand brake and the electric brake. The electric brake is only used in cases of emergency. The hand brake winds up a chain, applying blocks to the wheels by leverage. The electric brake is applied by cutting off the current and then passing a current in the reverse direction, the motors thus tending to revolve in the opposite direction, and hence the car stops very suddenly. The motor-man cannot reverse unless the current is first switched off; if the connections were reversed whilst the full current was still passing through the armature, the result would probably end in a fusing of the armature. The electric brake is very effective—a car travelling at a speed of 8 miles per hour can be stopped within a yard, though what happens to the passengers had better be left unsaid.

There are four methods by which electric traction may be carried on in towns. These are (a) the overhead trolley system in which the current-carrying conductor is suspended overhead; (b) conduit, with conductor under the ground; (c) the conductor

forming a third rail; and (d) batteries on the car itself. The track may be the same for any of the above systems. Our local system (the overhead trolley) is of American origin, and is the most popular and effective of the four systems in use.

The wire carrying the current is suspended on insulators by arms which project from steel poles placed along either the middle or the side of the street. An arm called the boom, consisting of a stout conductor thoroughly insulated, is pressed upwards by a strong spring, thus keeping a brass wheel in contact with the wire. Thus the current is collected and passed into the motors and lamps on the car, whence it returns to the generating station *via* the wheels and rails.

A certain poet remarked, "If you're not in any hurry, take a tram." We hope that this thoughtless statement will be disproved in a few years.

Solutions to rapid locomotion in our towns are the present tube system (as the twopenny tube in the Metropolis), the overhead electric railway in Liverpool and New York, and the excellent Paris Metropolitan Railway. It is very doubtful whether either of these will ever be applied to Southampton, unless she becomes the premier seaport and rapid transit a *sine qua non*.

C. D.

#### ADVICE TO ASPIRING CRICKET CAPTAINS.

**P**ERHAPS by some unfortunate blunder a member at the annual meeting proposes your name as captain for the ensuing season. If so, pretend you do not hear your name mentioned and quietly converse with your neighbours on the disastrous mistakes made by the previous captain, explaining how this man should have fielded at point instead of long field, or that one should have bowled instead of keeping wicket. By this time some one is so much impressed by your abilities as to second the proposition. You must then protest that you are incapable to fill such a responsible position, but would be delighted to play as an ordinary member.

Because of your modest and unassuming demeanour you will be pressed to fill the position and you will then reluctantly accept it.

When you first lead out your team you should take each member separately and remind him that you are captain, and that he must do as you command or take the consequences. Then on collecting your men tell them that as captain you will place them as you desire and will accept no suggestions from any one. This will give them a good idea of your firmness of mind, and you immediately become highly popular.

Supposing you win the toss, you must not of course lose the chance of first hit, as you might never get your opponents out. Always remember you are captain, and by virtue of your office commence the batting, taking out with you that member who obeys you implicitly. If any member is obnoxious put him in last, so as to create a higher respect for your commands. When you turn out to field call out each man's name and order him to his position in an authoritative tone. Be very careful to use the technical name for the position as it gives the spectators a great impression of knowledge of the game. Commence the bowling yourself, and if one of your men should permit the ball to pass him, and a run be scored, shout to him in the most forcible language you know to be more careful in future. This will have a good moral effect on the team and induce them to take more care.

In the event of your winning the match, impress on the players that the success was due to your judicious changes in bowling and disposition of men in the field. If these simple rules be strictly adhered to, you may feel assured that, even should your term of office be not particularly successful, it will at least be long remembered by all with whom you come into contact.

DOCTOR.

#### WISE AND OTHERWISE.

A SHORT time back I was very much surprised and perhaps a little hurt, to hear that the business-like proceedings of the Hartley College Engineering Society were "not wholly devoid of humour."

But such I find is the case. It is by no means an easy matter to get on your feet before a critical audience, and concisely state your views on any subject, well knowing that you will be more or less severely "sat on" at the first opportunity. Consequently we have a few curious interludes.

One would hardly have imagined oneself at a temperance meeting, when one of our prominent officials (speaking against the adoption of Belleville boilers in the Navy) concluded by advising all and sundry to stick to their Scotch. Or, again when the question of the utilisation of water power in Scotland was brought forward to hear from a gentleman, of whom better things might be expected, that "whiskey was more important than water there."

After a heated discussion between two members whose views were diametrically opposite, it looks suspicious for them both to suddenly depart. In fact it suggested to more than one other member that they had gone outside to indulge in more vigorous argument. But no. Trams and trains wait for nobody (except on the Isle of Wight Central).

We have all heard of a certain M.P. who made his name famous by introducing the "three acres and a cow," but it is doubtful whether he would be more famous to posterity than the member who measured the heating surface of the "Great Eastern's" boilers in acres. The same member has considerable skill of the Maskelyne and Cook order, for he makes a line of smoke on the horizon develop into the hull of a steamship with flashing paddles.

Perhaps it may be as well when you lecture on any subject, to give a condensed history of its introduction. One of our most energetic officials, however, combines his experiences "when he was a boy," with this history, with delightful effect.

Perhaps it is not generally known that the Engineering Department can boast some very clever artists, as the fortuitously posters witness. Some new talent has recently been discovered. The tastes of the artist lie in the caricature line.

You should never miss an opportunity of saying a word for your country, especially if that country is badly represented. It must have been true "Pat"-riotism which brought out the statistics about tramways in "Ireland and Great Britain."

The reader ought to know the Newport Grammar School boy who described our kingdom as a group of islands lying off the north of the Isle of Wight.

Mentioning this school reminds me of another of its late members, who recommended that fireproof buildings should be built with "stone walls—preferably of brick."

In conclusion, we must understand that while such sayings and doings as the above tend to enliven the proceedings they do not by any means detract from the usefulness of this youthful but flourishing society.

DOCTOR.

## FRENCH.

SOME weeks ago I came across a little manuscript, written by a certain Monsieur P. . . , professor at University College; it was impossible to read the name of the town. I thought it would be advisable to copy out some remarks due to this Monsieur P. . . , and I am happy to give here a specimen of the *Souvenirs d'un professeur de français*.

§ 1.—When an English student writes a translation of a French piece into English, she (or he) puts *French* at the top of her (or his) paper. In this case *French* means *English*. Unfortunately it very often happens that this so-called *French*, which means *English*, is as little *English* as *French*. You need not try to find out the actual language to which the translation belongs: it does not belong to any modern or ancient one: it is necessary to conclude that it very probably belongs to some *future* language.



§ 2.—When an English student has put *French* at the top of her (or his) paper, she (or he) gives free scope to her (or his) imagination. To illustrate this I give here in the first column a French text which had to be translated, and in the second column the *translation* due to a very intelligent student of mine.

## TEXT TO BE TRANSLATED.

Chapelain, écrivain français du XVII<sup>e</sup> siècle et l'auteur d'un poème épique sur Jeanne d'Arc, que personne ne songe maintenant à lire, reçut de ses contemporains le nom de "Chevalier de l'Ordre de l'Araignée," parce qu'il portait un vêtement si usé et si rapiécé que les coutures rappelaient assez les toiles produites par cet insecte. Il assistait un jour à une réception considérable donnée par le grand Condé, quand une araignée d'une taille peu ordinaire tomba du plafond sur le parquet. La société ne crut pas qu'elle était venue du toit et toutes les dames décidèrent aussitôt qu'elle avait dû sortir de la perruque de Chapelain. Il était si avare que, bien qu'il possédât un revenu de 13,000 francs et qu'il disposât de plus de 240,000 francs, il s'essuyait les mains avec une poignée de jones, pour éviter les frais de serviettes. Son avarice fut cause de sa mort. Pendant une inondation, il aima mieux traverser la rue que de payer un sou pour se servir d'une planche qu'on avait jetée d'un trottoir à l'autre. Il attrapa un rhume et un asthme, dont il mourut.

## TRANSLATION.

Chapelain, a celebrated French writer of the XXVIII<sup>th</sup> century, who had been personally acquainted with Joan of Arc and dedicated her some poem, was called by his contemporaries the "Knight of the horrid butterfly," because his waistcoat was just like those manufactured by that animal. One day a young lady met the great Condé at home, and a butterfly with a long tail fell from the floor under the ceiling.

All ladies fell at once, whilst the butterfly was going out of Chapelain's front. *He* was so greedy that *she* had an income of 13,000,000 francs and 240 francs in ready money, and used the hands of a footman to cultivate strawberries.

*His* avarice was the cause of *her* death; one day he preferred, during some inundation, rather than to pay a halfpenny, catching a rheumatism on a plank that was laid across, on which he died.

Is it possible to possess such a gift of "im . . . . ."

\*I could not read this word which, besides, is the last of this fragment. I think Monsieur P . . . meant "gift of imagination." I found a little later on the translation of the piece in question due to Monsieur P . . . It is far from being so amusing as the paper above, which is a masterpiece of imagination. The translation is as follows:—Chapelain, a French writer of the XVII<sup>th</sup> century, and the author of an epic poem on Joan of Arc, which nobody now thinks of reading, was called by his contemporaries the "Knight of the Order of the Spider," because he wore a coat so patched and pieced, that the stitches exhibited no had resemblance to the fibres produced by that insect. Being one day present at a large party given by the great Condé, a spider of uncommon size fell from the ceiling upon the floor. The company thought it could not have come from the roof, and all the ladies at once agreed that it must have proceeded from Chapelain's wig. He was so avaricious that, though he had an income of 13,000 francs, and more than 240,000 francs in ready money, he used to wipe his hands on a handful of rushes in order to save towels. His avarice was the cause of his death; he preferred crossing the street while inundated with water, rather than to pay a halfpenny for the use of a plank that was laid across. He caught a cold and oppression of breathing, of which he died. To be absolutely impartial, I must not forget to mention that, at the top of his manuscript, the professor had written: *Admonere volumus, non mordere, prodere, non ledere.*

## ON CAMPAIGN.

*Extracts from the letters of Trooper E. A. Persse, an old student of the Hartley College.*

**SLEEPING UNDER VARIED CONDITIONS.**—"Sixty-three of us sleeping in one shed, on shelves round the room."  
 "Getting quite used to sleeping out on the veldt. We often have to sleep in our overcoats without blankets. It gets very chilly towards morning."

"Worst month of rainy season. Last night we 'woke to find ourselves in six inches of water."

**THE HORSES.**—"We went to the relief of Kimberley. Our Squadron was under fire, but there were no casualties. I should think 1,000 horses were lost in getting to Kimberley, as the pace was killing, and they were two days without food."  
 "On the way to Bloemfontein we each had to drag another horse with us. The one I was leading you could have knocked down with a feather. However I managed to get him to Bloemfontein alive."

"The horse I now have is very small, my feet are only one foot from the ground."

**IN HOSPITAL.**—"Been in hospital here, with the Boers in possession of the place. They used to come and jeer at us every morning through the windows, but that was the worst they could do. They kept us close prisoners, and we were not allowed to go outside the hospital."

"I do not think much of the working of the field hospital. They left 126 men in this one, and only two men to look after them, and no rations."

**A RAILWAY JOURNEY.**—"It took us 48 hours to travel 200 miles. We travelled in horse boxes."

**STORES.**—"Any one with a store on the line of march between De Aar and the Modder River would have made a fortune. At some of the places we stopped at, the storekeepers took £500 to £1,000 on good days, i.e., when 4,000 or 5,000 troops made a halt."

"We were served out with new clothing yesterday, so we are quite respectable again. There were only two sizes available, so you may imagine what fits some men got. One man complained that his were too tight, so our captain recommended him to go on half-rations for a week or two."

## SOUTHAMPTON AND DISTRICT TEACHERS' GUILD.

THE inaugural meeting of the Southampton and District Teachers' Guild was held in the Hartley College on Friday, June 7th. Among those present were members of the Hartley College Staff, Mr. Parkinson, Assistant Inspector of Secondary Schools, the Rev. G. W. Minns, Mr. Cowen, Director of Technical Education to the Hants County Council, Dr. J. H. Aldridge, J.P., of the Southampton School Board, Mr. Varley, Headmaster of Winchester Grammar School, Mr. Fewings, Headmaster of King Edward VI. Grammar School, Mr. S. J. Gubb, Headmaster of Taunton's School, Mr. C. G. Ellaby, of Bannister Court, Dr. Le Quesne, Mrs. Wycliffe Vaughan, Miss Steele, Miss Henry and some fifty others interested in secondary education in the district. The chair was taken by Dr. Richardson, Principal of the College, who called upon Professor Hudson, as the originator of the movement, to give some account of the objects of the Teachers' Guild. Professor Hudson then read a list of some of the things at which it aimed; speeches in favour of forming a local branch of the Guild were made by Mr. Fewings, Mr. Varley, and others, and it was agreed that Winchester should be considered within its sphere of activity, and that members would be welcomed from the Isle of Wight and from Portsmouth. Prof. Hudson then proceeded to read a paper on "The Development of Public Control of Secondary Education and its relation to the New Education Bill." The origin of Grammar Schools in England was described; then the efforts already made by the State towards the Organization of Secondary Education. It was admitted that confusion reigned at present in Secondary Education; the task of righting matters was too great for a Government Department, while the aims and ideals of School Boards dealing with primary education unfitted them for the work of controlling secondary education. To what body then could the interests of secondary education be intrusted? Would a Committee of the County Council prove satisfactory? The County Councils had already made good use of their powers to help secondary education, and as the sole local authority great things might reasonably be expected from them. The limitation of the proposed rate to 2d. in the pound was to be deprecated. Yet it was preferable that the Bill, incomplete and partial as it was, should be passed in its present form than that all legislation should be postponed to an indefinite future. Professor Hearnshaw showed some of the glaring evils which attended the present chaos in secondary education, but pointed also to the fact that the absence of system meant the presence of liberty, and left room for teachers of genius and enthusiasm

to impress their personality on their pupils. He condemned the Bill because the new authority was not directly appointed by popular election; its powers were limited and vague, and co-ordination in primary and secondary education would be hindered rather than promoted. Mr. Varley was in favour of the Bill. Mr. Cowan championed it in a vigorous speech. Even the twopenny rate was not to be despised; for the County of Hampshire the sum would amount to £18,000, which he considered sufficient for the needs of secondary education within the area administered by the Council. Dr. Aldridge discussed the Bill from the point of view of the existing School Boards, and Mr. C. G. Ellaby from that of private schools. On the motion of Dr. Richardson, Professor Hudson was heartily thanked for his very able paper, and an interesting meeting came to an end.

W. F. M.

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#### THE ENGINEERING SOCIETY.

SINCE the previous issue of this Journal the Engineering Society has not allowed grass to grow under its feet. Two papers have been read and discussed, and visits made to engineering works. The papers were by Mr. W. H. Killick, Assistant Borough Engineer on "The Construction of Brick and Pipe Sewers," and by Mr. H. F. Grapes on "Fireproof Construction."

The visits have been to Messrs. Mordey, Carney, Limited, Woolston, the Southampton Electric Light Station, the Bournemouth Steam Laundry, and Electricity Works.

First as to the paper—"The Construction of Brick and Pipe Sewers." A large number of members and visitors were present on March 30th, in No. 2, to hear Mr. Killick give his very excellent paper. Prof. Eustice was in the chair while the ordinary business of the evening was transacted; the Hon. President, J. Lemon, Esq., then took the chair, and Mr. Killick read a paper which showed a mastery of the practical details of the subject dealt with.

The author commenced by humourously remarking that the only use of a bad drain and its consequent smells was that it enabled a blind man to find his way about, but those endowed with the full set of senses now consider good drainage to be indispensable. After a long reference to old forms of Sewers or "Ancient Sewers," the author proceeded to deal with greater fulness with Modern Sewers, Excavators, Shoring, etc., being

illustrated and fully described with the particulars of usual practice.

The importance of good filling was dwelt upon, and the author paused to consider the various forms of pipes, the defects of each pattern in turn being mentioned with the special precautions necessary for a damp proof joint.

The oval sewers were the subject of notice, comparison being drawn between the "Old" and "New" forms. It appears that Southampton's Sewers are of the pattern known as the "Old" Sewage purification and ventilation were also treated fully, while the important subjects of manhole and lampholes were not neglected. Storm water gutters were noticed, the grades for self-cleansing and the many other things required to make a really successful drainage system. The author, through his acquaintance with Southampton's sewage system, was able to give many interesting particulars of our local drainage scheme.

A discussion followed, in which the main point was raised by Mr. Masters as to the advantage of including in the street sewer contract the house connection, and so saving the continual breaking up of the road.

A very successful evening terminated with the usual votes of thanks.

The last paper of the Session was on "Fireproof Construction," and was read by Mr. H. F. Grapes, on April 20th, at the same hour and place as the previous paper.

The usual business of the meeting being finished, Mr. Grapes read his paper, Mr. Masters being in the chair.

The author first spoke about the requirements of a good fire-resisting floor, pointing out that though no substance was unaffected by heat at very high temperatures, yet certain substances at the temperature of a fire were chemically much more stable than others. The old, or comparatively old, forms of fireproof construction were mentioned, the weakness of iron for fireproof work being emphasized.

The author next passed to the consideration of the effect of fire on particular substances, concrete or cement made with gypsum being particularly satisfactory in the way which it resisted fire. The use of concrete for the protection of iron work was also mentioned.

The structural combination of materials followed the previous subject in proper order, the various forms of fire-proof construction being considered. Strange as it may seem a floor made of thick wood with the ends of the timbers well protected is very safe, firemen, in case of a fire favouring that style of floor, owing

to the ready estimate which they can form of the time to elapse before the collapse of the floor.

The author now passed to the actual constructive methods employed by the many and various firms who make it their business to manufacture floors of fire-resisting material or properties. Among those mentioned there might be noted "Dennett and Ingles" with a system of brick and concrete arches, the Ferro concrete system, as used for the Cold Storage at the Docks, Messrs. Fawcett's system of fire clay lentells, a system which seemed to be very extensively used, especially in highly important places, and which was well illustrated by a model supplied by the makers, and the Columbian Fire-proof Company, whose pictures which filled booklets on the table won the prize at the Building Trades Exhibition that week.

A few general remarks on the protection of theatres brought to a close a very interesting paper on a subject which is of absorbing interest to all engaged in the science and art of building dwellings and other houses to protect the lives of their fellow men, and to check the harm done by that agent which, though a good servant, is a bad master.

A discussion followed, which was largely centered round that very important part of all work, the £ s. d. side of the question. Mr. Samson spoke of the advantages of the Hennebique system of Ferro concrete, while Mr. Bennett gave interesting particulars of fire-proofing theatres. Mr. Clarke and Mr. Dyer also spoke. Mr. S. H. Ings proposed a vote of thanks to Mr. Grapes for his paper, which was seconded by Mr. Rieley, who took the opportunity to give a brief *resumé* of the session's work.

It may be interesting to note that the Society now has a roll of sixty members, which promises well for next Session.

#### VISIT TO MESSRS. MORDEY CARNEY'S WORKS.

THE Society were enabled to make this visit through the very kind permission of Mr. Henderson (Works Manager), and about 30 members availed themselves of the opportunity.

Mr. Rimington first took us into the wood-working shops. In the polishing shop only one person was at work, but some fine polish testified to the energy with which the work was done. The party proceeded to the brass foundry, where the skill of the moulders turned some of the youthful members of the Society, whose efforts in that direction had *not* been a

success, green with envy. We next came to the Dowson gas producer, the prime object of the visit. A Lancashire boiler, used to supply steam to the steam hammers, was utilized in supplying steam to the Dowson gas plant. Coals were fed into the producer through a "hopper." The steam supplied at 80lbs. per square inch pressure "induced" a stream of air through the fire. The gas, resulting from the passage of the steam and air through the red hot fuel, was purified in the usual way by passing through water in a hydraulic box, coke scrubber and sawdust scrubber, it was then stowed in a gasometer. It is claimed that by the economy due to the ease of distribution, and the small quantity of coal required, great economy is effected; 1lb. of coal, produces 1 h.p. per one hour by this process. It is claimed that £1,500 per annum is saved by this firm by the use of Dowson gas in the place of steam. The smiths' shop was next visited, a piece of welding being in progress at the time. The steam hammer performed the work quickly and so well that no trace of the joint could be seen.

The boiler shop now claimed its share of attention, and if more effort was required to be heard, more effort was certainly required to grasp all the many things around. There were hydraulic flangers and riveters, machines for boring tube holes, and, perhaps most wonderful of all to some of the novices of the chisel who were looking on, modestly putting their left hands in their pockets to hide the scars on their knuckles, a workman was cutting a man-hole door in  $\frac{7}{8}$  in. steel with a cross cut chisel, he had been at it all day and could wield the hammer with either his right or left hand—he had sound knuckles. Across a ferro-concrete stage to Col. Crichton's new yacht was the next move. The engines were inspected, and the party hurried back, the five o'clock whistle having gone, to the now deserted and silent fitting shop.

At the conclusion of a most interesting visit, it only remained for Prof. Eustice to thank Mr. Rimington in the name of the Society for his kindness in conducting the party round, and for his lucid explanations of the many things we had been shown.

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#### VISIT TO THE ELECTRIC LIGHT STATION.

**A**FTER watches had been collected and safely deposited in the office, the party proceeded to the Generating Room, but space forbids any detailed description of technicalities. Certain students betrayed great interest in the height of the chimney stack, and it is currently reported that they had been engaged for the past month or six weeks in endeavouring to obtain by the

theodolite and trigonometry the height they showed such anxiety to know. It is also reported, but it is only hearsay (I mean it is not confirmed by the War Office), that these results have been distributed with delightful impartiality over the somewhat wide range of from 22 to 26,400 feet above observation level. The actual height, 120 feet, they consider, agrees best with their result of 132 feet, 12 feet difference in level being a matter of small moment.

The switchboard was visited, and was found in the charge of Mr. Eastman, well known to engineering students. The board defies an expert journalist to describe it, so I shall make no effort, save to say that dials for all kinds of "— meters," and switches for all kinds of purposes with handles for every variety of resistance, cover its expansive face.

Behind—well, behind there was a lot of wire, that's all as far as I could see.

A very pleasant visit was brought to a close by thanks to Mr. Chaplin (Hon. member of the Society), who not only made it possible for the society to make such instructive and interesting visits, but who also on both occasions personally showed the parties round, explaining everything in the kindest manner, and clearing up all the doubtful points most readily.

A. CLARKE, *Hon. Sec.*

#### VISIT TO THE UNION-CASTLE S.S. SAXON.

**T**HROUGH the kindness of the Superintendent of the Engineering Department of the Union-Castle Company a small party of Students were enabled to visit the engine and boiler rooms of the "Saxon" on Friday afternoon, March 21st.

The real object of the visit was to inspect a special boring contrivance which has recently come into use for boring engine cylinders *in situ*. The Chief Engineer, who received the party, not only explained the working of the boring machine, but he very courteously conducted the Students over the whole of the engineering section of the ship, and took special pains to answer the many questions put to him and to add to the store of knowledge which the "Engineers" are gaining by the visits.

A detailed description of the boring of the cylinder will possibly "bore" my readers, but a short account may be of some interest.



Bolted to the cover of the low-pressure cylinder was a small steam engine which, by means of a crossed belt and toothed gearing, rotated the "cutters" used for re-boring the cylinder of the high-pressure port engine.

The "cutters" were held in a circular casting kept rigid and central by hard wood blocks fitted into grooves between the "cutter frame" and the cylinder.

The boring operation, which was continuous, had commenced at 7 a.m. on Thursday morning, and would be finished at about 7 p.m. on the day of our visit. The fitters employed were on duty the whole of the thirty-six hours.

Here is a problem for my fellow students:—The length of the "bore" is approximately 6 feet, the cutting speed of the tool is 8 feet per minute. What is the "feed" of the tool? How many revolutions must the tool make in 36 hours?

#### VISIT TO BOURNEMOUTH.

**T**HROUGH the kindness of F. L. Lawson, Esq. (the Mayor), the Society paid a visit to Bournemouth on Saturday, May 18th.

We went first to the Boscombe, Bournemouth, and District Laundry Co.'s Works. All the machinery here with but one exception is of American make, and that one English piece is not quite satisfactory to all accounts. Poor England!

We were first shown the sorting room—then empty—and to the washing room proper. The clothes are put in a horizontal perforated copper cylinder which automatically changes its direction of revolution about 15 times a minute. Steam is admitted and so the clothes are washed. The larger part of the water in the clothes is shot out of them by centrifugal force, they being put in a very rapidly revolving vertical cylinder. They are finally dried in a drying cupboard in connection with the boiler.

The boiler-house was next visited, but what we found there would not be of general interest.

The starching room was next seen, it being here explained that the American system of starching is employed, *i.e.*—boiling starch is used, which is rubbed in by means of a roller and special machine.

The ironing room was now visited, one piece of machinery in this room, that for ironing large unstarched things, cost £1200.

We then proceeded to the Bournemouth, Poole and District Electric Supply Co's Works, which are by the by almost opposite the Gas Works. They are, it seems, good friends through the Electric Works using a lot of the Gas Co's coke. The engines here as a set-off to the laundry were almost without exception English, so we were satisfied for

"Pride was quelled and love was free."

Superheated steam was used, it being condensed after use by means of surface condensers with steam "outside," hence the outer casing was hot, as some members who regarded it as a favourable point of support found out.

The time was fast passing away and we were forced to hurry to lunch, to which we were kindly entertained by the Mayor. The afternoon was spent as the members listed, some boating, others busy with the camera, others bathing, and some too lazy to do anything at all.

A. H. C.

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#### THE CHORAL SOCIETY.

THE last meeting of this Society for the present session was held on March 20th, when Professor Schröder gave a lecture on Modern Art, illustrated by a series of pictures. Proceedings commenced, as usual, with tea, after which Miss Bennett and Miss Bidwell contributed songs. The members of the society present, some seventy in number, then adjourned to the Chemistry Lecture Theatre to hear the Lecture. Professor Masom, as President of the Society, in introducing the Lecturer, reminded the audience of the very enjoyable lecture with which Professor Schröder had delighted the Society at a similar gathering last year. The Lecturer commenced with some humorous remarks about the difficulty of finding a name for his lecture, and then proceeded with his paper, a report of which will be found elsewhere. When the illustrations had been duly exhibited and appreciated, Professor Masom proposed a vote of thanks, and remarked that some of the principles laid down in the lecture were as applicable to Literature as to Art. In producing a great poem or play, the creative mind of the author had to suppress, alter, and exaggerate, and it was just as impossible for great literature to be a mere transcript of nature as it was for a photograph to be a fine work of art. The greatness was due to the selectivity of the author's mind in the one case, exactly as it was due to the artist's in the other. Prof. Schröder, who was kept from replying for some time by

the hearty applause with which he was greeted, thanked the Society for the kindness with which they had listened to his paper. A vote of thanks was then accorded to the Committee and the Secretary, for the energy with which they had worked for the "At Homes" throughout the past session, and on the motion of Mr. Myland and Miss Woodhouse to the President for the great interest he had taken in the Society.

## THE SECRETARY.

## CRICKET.

### v. WINCHESTER TRAINING COLLEGE, MAY 1ST.

**W**E opened our season with this match at Winchester. Muir and Lawson made a good start for us, but the rest did little. Although we had nine of our opponents out for 94, the last pair hit off the runs amid considerable excitement.

HARTLEY COLLEGE.			WINCHESTER TRAINING COLLEGE.		
H. F. Muir, c Ward, b Rice	...	30	H. Read, b Schröder	...	44
A. A. Van Santen, b Rice	...	0	W. C. Phipps, c Muir, b Lawson	...	0
H. M. Lawson, c & b Rice	...	21	H. G. Sainsbury, c Muir, b Page	...	13
G. F. Page, c Phipps, b Scaddan	...	12	A. C. Thomas, l b w, b Lawson	...	1
Prof. Schröder, b Rice	...	9	A. Keep, b Lawson	...	0
W. Miller, not out	...	12	A. Taylor, b Schröder	...	7
W. S. Jackson, b Rice	...	3	L. Newhook, c Schröder, b Law-	...	16
W. Morgan, c & b Rice	...	3	son	...	0
G. F. Clarke, b Rice	...	1	H. Olding, run out	...	4
D. R. Bennett, run out	...	0	W. Rice, c Miller, b Schröder	...	8
A. H. Clarke, c Taylor, b Keep	...	0	C. Ward, not out	...	17
Extras	...	17	C. E. Scaddan, not out	...	9
			Extras	...	9
Total	..	108	Total (9 wickets)	...	119

### BOWLING ANALYSIS.

	Overs.	Maidens.	Runs.	Wickets.
H. M. Lawson	14	1	45	4
G. F. Page	6	0	29	1
Prof. Schröder	7	1	29	3
H. F. Muir	1	0	7	...

## v. HYTHE, MAY 4TH.

Hythe batted first, but were all dismissed for 59. T. Brider bowled well for us, taking 4 wickets for 10 runs. On a poor wicket we also failed to make many runs, but, thanks to a valuable innings of G. Tucker, we won by 15 runs.

## v. R.V. SPORTS CLUB, MAY 8TH.

At the close of the home team's innings rain stopped play for half-an-hour, but on going in to bat Muir hit brilliantly, scoring 105 in 50 minutes, enabling us to win easily.

R.V. SPORTS CLUB.		HARTLEY COLLEGE.	
Captain Windsor, c Morgan,		H. F. Muir, c and b Bolton ...	105
b Schröder ...	17	Mr. Lustgarten, b Christian ...	0
Sergeant Bolton, b Schröder ...	28	H. M. Lawson, c Brassey, b	
Brassey, b Schröder ...	5	Bolton ...	0
Captain Jones, run out ...	3	A. A. Van Santen, lbw, b Harvey	14
Christian, b Schröder ...	1	Prof. Schröder, b Harvey ...	0
Captain Prentice, b Schröder...	6	W. S. Jackson, run out ...	6
Harvey, b Lawson ...	9	W. Morgan, not out ...	6
Benson, b Schröder ...	1	S. H. Ings, c Windsor, b Bolton	2
Browne, not out ...	6	A. H. Clarke, not out ...	0
Haggart, b Lawson ...	3	D. R. Bennett } did not bat	
Sergeant Coggan, b Lawson ...	0	W. S. Fenwick }	
Extras ...	8	Extras ...	9
Total ...	87	Total (for 8 wickets)	142

## BOWLING ANALYSIS.

	Overs.	Maidens.	Runs.	Wickets.
H. M. Lawson ...	9	...	17	3
Prof. Schröder ...	14	...	45	6
H. F. Muir ...	6	...	17	0

## v. T.S. MERCURY, MAY 11TH.

We batted first in this match, one of the stiffest on our card, and by some good all-round scoring totalled 154. Muir played well for 42, as did T. Brider 23, and Harding 22 not out. After tea the Mercury hit out freely, and thanks to Bartlett, 35, and Bickell, 66, just managed to beat us by 2 wickets after a very exciting finish, their total being 156 for 8 wickets when stumps were drawn.

## v. WOOLSTON COLLEGE, MAY 15TH.

We appeared at one time to have this game well in hand, as we had got rid of 7 of our opponents for 55, but then came a prolonged stand, and time probably saved us from defeat. Muir again batted splendidly. ...

HARTLEY COLLEGE.	
H. F. Muir, lbw, b Goodeve ...	59
E. J. Fielder, b Holloway ...	3
W. Morgan, b Goodeve ...	11
Prof. Schröder, c Holloway, b Goodeve ...	10
S. H. Ings, b White ...	3
Mr. Lustgarten, c Bell, b Goodeve ...	3
W. S. Jackson, b Goodeve ...	2
G. O. Jones, b White ...	2
A. H. Clarke, b White ...	3
W. S. Fenwick, b Goodeve ...	2
F. Gyton, not out ...	0
Extras ...	15

Total ... 113

WOOLSTON COLLEGE.	
A. Holloway, b Lustgarten ...	37
A. Brown, c Muir, b Schröder ..	6
H. Goodeve, c Clarke, b Muir ...	4
J. Strong, c and b Schröder ...	0
J. Methven, not out ...	14
S. White, c Jones, b Schröder ...	0
W. Harvey, b Schröder ...	0
A. May, b Lustgarten ...	6
D. Hockey, not out ...	31
J. Bell	} did not bat
C. Watling	

Extras ... 2

Total (7 wickets) 100

		BOWLING ANALYSIS.			
		Overs.	Maidens.	Runs.	Wickets.
Prof. Schröder	...	14	4	38	4
H. F. Muir	...	8	1	23	1
Mr. Lustgarten	...	8	0	23	2
E. J. Fielder	...	2	0	14	0

#### v. NETLEY ABBEY, MAY 18TH.

At Netley Muir and Van Santen made a record for us, the score being 108 before the first wicket fell, when Muir was caught for 63. Van Santen was 53 not out when our innings was declared closed at 128 for 4 wickets. Netley batted very feebly, and were all out for 36. Gould performed the remarkable feat of taking 6 wickets for 1 run.

#### v. ROMSEY, MAY 22ND.

A bad start was made by us in this match at Romsey, but steady batting by Morgan and Fielder helped along the score to 83. The home team could do nothing with Prof. Schröder, who took 3 wickets in the first over, and we won comfortably by 42 runs.

HARTLEY COLLEGE.	
H. F. Muir, c Parkins, b Chase	0
D. R. Bennett, b Parkins	0
W. Morgan, c Chase, b Parkins	15
Prof. Schröder, c Turner, b Parkins	1
E. J. Fielder, b Jupe	30
W. S. Jackson, lbw, b Gibbs	8
Mr. Lustgarten, c Jupe, b Gibbs	2
G. O. Jones, b Gifford	5
A. H. Clarke, run out	12
S. H. Ings, b Gifford	3
W. S. Fenwick, not out	0
Extras	7
Total	83

ROMSEY.	
G. Abbot, b Schröder	0
J. Neale, c Muir, b Lustgarten	10
H. Read, c Jones, b Schröder	0
H. Chase, b Schröder	0
F. Gibbs, b Schröder	4
H. Fish, c Morgan, b Ings	12
T. Parkis, run out	2
W. Gifford, b Lustgarten	2
G. Jupe, b Schröder	1
A. Turner, not out	6
W. Silence, b Ings	0
Extras	4
Total	41

## BOWLING ANALYSIS.

	Overs.	Maidens.	Runs.	Wickets.
Prof. Schröder	8	3	15	5
Mr. Lustgarten	6	1	17	2
S. H. Ings	1.4	0	5	2

## STAFF v. STUDENTS.

This match, which was played on Thursday, May 23rd, excited keen interest throughout the College. Quite a large number of students were present at the County Ground to witness the game. The Staff having won the toss batted first. Loud applause greeted Dr. Richardson and Fielder as they took up their position at the wickets. H. F. Muir and H. M. Lawson shared the bowling. The start was disastrous for the Staff, as Fielder was bowled in the first over to the great disappointment of his many admirers. Mr. Fry joined the Principal, and at once began to hit out. The score mounted rapidly until, at length, with 40 on the board, Dr. Richardson was unfortunately run out. Mr. Fry was out immediately afterwards, being finely caught at short slip for a valuable innings of 27. With the exception of Prof. Hudson, who played the bowling with mathematical precision, the remainder of the side were easily got rid of. Mr. Lustgarten, the captain of the side, failed to do himself justice, and after surviving a confident appeal for stumping, was splendidly caught by Persse in the long field. The innings closed for 62.

H. F. Muir and H. M. Lawson opened the Students' innings. Prof. Schröder and Mr. Lustgarten shared the bowling. Muir was soon disposed of for 16; but Lawson and Morgan made a useful stand. After Lawson had been dismissed, Persse played well for 20. The only other batsmen to trouble the fieldsmen seriously were W. S. Jackson (24) and F. Gyton (11). The innings eventually closed for 117, leaving the Students winners of a very pleasant game by 55 runs.

STAFF.		STUDENTS.	
Dr. Richardson run out	5	H. F. Muir, b Lustgarten	16
E. J. Fielder, b Muir	0	H. M. Lawson, b Schröder	21
Mr. Fry, c Muir, b Lawson	27	W. Morgan, lbw b Fry	16
Prof. Chapple, b Lawson	1	W. T. Persse, b Fry	20
Prof. Schröder, c Muir	1	G. O. Jones, b Schröder	0
Mr. Lustgarten, c Persse, b Muir	1	W. S. Jackson, b Schröder	24
Prof. Hearnshaw, c Fenwick,		A. Clarke, b Schröder	5
b Lawson	4	F. Gyton, b Lustgarten	11
Prof. Hudson, c and b Muir	7	D. R. Bennett, b Lustgarten	1
Prof. Eustice, c Muir, b Lawson	1	W. S. Fenwick, b Schröder	0
Mr. Piggott, not out	0	S. H. Ings, not out	2
Mr. Jackson, b Muir	4		
Extras	11	Extras	1
Total	62	Total	117

## BOWLING ANALYSIS.

## STAFF.

	Overs.	Maidens.	Runs.	Wickets.
H. F. Muir ...	8.2	1	25	5
H. M. Lawson ...	8	0	26	4

## STUDENTS.

Prof. Schröder ...	12.2	0	44	5
Mr. Lustgarten ...	7	0	43	3
Mr. Fry ...	5	0	29	2

## v. GRAMMAR SCHOOL, MAY 25TH.

We were anxious to win this our first match with the Grammar School, but the fates decreed it otherwise. The School batted first, and mainly by the efforts of Mr. Fewings, Hinwood, and Martin, totalled 111. On going in to bat we fared disastrously at first, but our tail wagged and we only wanted 9 runs to win when Early was caught on the boundary, leaving the Grammar School winners of a close and exciting game.

## GRAMMAR SCHOOL.

Mr. Fewings, b Schröder ...	25
Mr. Pitt, c Tucker, b Nicholls ...	3
F. L. Horsey, c C. Brider, b Harding ...	2
E. H. Hinwood, b Schröder ...	29
G. G. Leake, c Page, b C. Brider ...	1
W. D. Coxwell, c Harding, b Schröder ...	1
A. V. Hill, b C. Brider... ..	0
A. Martin, c Schröder, b Harding ...	26
J. D. Dean, run out ...	1
J. Fewings, not out ...	6
A. Fewings, c Tucker, b Harding ...	0
Extras ..	17
Total ...	111

## HARTLEY COLLEGE.

M. Nicholls, b Fewings ...	0
Mr. Fry, c Coxwell, b Hinwood ...	2
G. Page, b Fewings ..	0
G. Tucker, b Hinwood ...	25
H. R. Harding, c J. Fewings, b Fewings ...	9
Prof. Schröder, b Hinwood ...	11
T. Brider, b Hinwood ...	17
C. Brider, c Hinwood, b Fewings ...	20
W. Morgan, c & b Fewings ...	2
E. E. Early, c Horsey, b Fewings ...	15
W. S. Jackson, not out ...	1
Extras ...	1
Total ...	103

## BOWLING ANALYSIS.

	Overs.	Maidens.	Runs.	Wickets.
M. Nicholls ..	5	0	26	1
H. R. Harding ...	6	0	29	3
C. Brider ...	7	1	19	2
Prof. Schröder...	7	2	20	3

## v. WINCHESTER, MAY 27TH.

On Whit-Monday we had a whole day match at Bar End with an eleven of the Winchester C.C. Winchester, who batted first,

were all dismissed for 80 runs, the last 5 wickets falling at that score. By some good all-round batting we reached the respectable total of 179, Tucker 36, Gould 29, Early 20, being the chief contributors. In their second innings Winchester made no stand against T. Brider, who in the match took 10 wickets for 15 runs, and were all out for 45, leaving us winners of a very enjoyable game by an innings and 54 runs.

#### v. R.V. SPORTS CLUB, MAY 29TH.

This, our second visit to Netley Hospital, did not end so happily as our first. After getting rid of our opponents for 62, in which innings Muir took 4 wickets for 5 runs, we failed miserably with the bat, and in spite of a very good innings by Morgan, we were all out for 49, thus being defeated by 13 runs.

#### v. RUSHINGTON PARK, JUNE 1ST.

Poor scoring also characterised this match, and in reply to our total of 59, to which Page contributed 23, the home team scored 80. Harding bowled very well for us, taking 5 wickets for 12 runs.

#### v. SHIRLEY, JUNE 5TH.

Our first match with Shirley ended in a comfortable win for us. Lawson, whose assistance we should have liked much more often, batting splendidly for his 54.

SHIRLEY.			HARTLEY COLLEGE.		
R. W. Denniss, b Schröder	...	0	H. M. Lawson, b Hay	...	54
E. E. Price, b Lawson	...	0	Mr. Kendle, c Pouncett, b Hay	...	5
C. H. Hay, c Lustgarten, b Lawson	...	0	W. Morgan, b Parsons	...	13
H. Whitmarsh, b Schröder	...	1	E. J. Fielder, b Parsons	...	9
H. Parsons, c Muir, b Schröder	...	6	Prof. Schröder, b Hay	...	8
C. Tolfree, b Kendle	...	28	Mr. Lustgarten, c Denniss, b Parsons	...	1
J. Stillwell, lb w, b Muir	...	2	W. S. Jackson, b Parsons	...	8
C. Pouncett, not out	...	14	G. O. Jones, b Parsons	...	1
E. Tolfree, b Muir	...	1	A. Clarke, b Hay	...	5
F. Tolfree, c Schröder, b Muir	...	1	S. H. Ings, not out	...	3
W. Baker, b Muir	...	6	H. F. Muir, c Stillwell, b Parsons	...	13
Extras	...	7	Extras	...	8
Total	...	66	Total	...	128

#### BOWLING ANALYSIS.

	Overs.	Maidens.	Runs.	Wickets.
Prof. Schröder	...	8	...	2
H. M. Lawson	...	8	...	1
H. F. Muir	...	5.5	...	1
Mr. Kendle	...	5	...	1



## v. BANISTER COURT, JUNE 8TH.

This has been by far the most disappointing match of the whole season. Our fielding up to a certain stage was fairly good, but then four simple catches were dropped in about ten minutes. The School declared at 118 runs for 8 wickets, and dismissed us for the paltry total of 43. No one, except Harding, batted at all decently.

## TENNIS CLUB.

THE Tennis Club started its season under many difficulties. Though at the commencement of last year, affairs seemed so promising that three courts were taken, it was found that one would have been quite sufficient. The scarcity of members, and the large outlay on courts led to the accumulation of debt. Thus the poor Tennis Club came in for abuse from all sides, and the enthusiasm of would-be players was considerably damped.

However, at the end of the Spring Term a meeting was held, and it was decided to continue the Club. The following officers were appointed:—President, Prof. Masom; Secretary, Mr. G. O. Jones; Committee, Misses Woodhouse and Morton, Prof. Chapple and Mr. Muir.

Courts were rented at Freemantle, and play started on April 27th. Owing to the energy of the officers, the Club is now in a prosperous condition, and bids fair, by the end of the season, to clear itself of debt. It is expected that the list of members will shortly be increased by the addition of a large number of those who succeed in surviving that awful trial—Matric.

Some members, when their play has not been so effective as it was intended to be, have discussed the "difficulty of the co-ordination of volition and muscular activity on the tennis ground," or have relieved their feelings by actions which must have accelerated the vibrations of the ether, or caused slight compression of the upper strata of the earth's crust.

A Club Tournament is about to take place and promises to be a great success.

## WINCHESTER TRAINING COLLEGE v. HARTLEY COLLEGE.

The Tennis Club met Winchester at Freemantle. Though the weather was not all that could be desired, yet the light held good, and the rain, which had been threatening all the morning, kept off. There was a good gathering of spectators to witness the match. The Committee are greatly indebted to Misses Woodhouse and Tuck for the able manner in which they carried out the catering. After a series of pleasant and well fought games we won by 5 events to 4.

## Detailed scores :—

Singles—Mr. Cooke, Prof. Chapple...		...	...	6-8, 6-1
Mr. Davies, Mr. Muir ...		...	...	11-18, 2-6
Mr. Smith, Prof. Hearnshaw		...	...	2-6, 2-6
Mr. Gosham, Mr. Roseveare		...	...	3-6, 2-6
Mr. Ayling, Prof. Schröder		...	...	6-1, 6-3
Mr. Matthews, Dr. Richardson		...	...	1-6, 1-6
Doubles—	Messrs. Cooke and Gosham	}	...	6-1, 6-4
	Dr. Richardson and Prof. Chapple			
	Messrs. Davies and Matthews	}	...	3-6, 6-8
	„ Muir and Roseveare			
	„ Smith and S. O. Else	}	...	6-2, 1-6, 6-2
	Profs. Schröder and Hearnshaw			

## THE CHORAL SOCIETY FINANCIAL REPORT.

At a time when financial difficulties are pressing heavily upon so many officials of public bodies, whether Imperial or Local Governments, or College Societies, it is with considerable relief that a treasurer finds his balance come out on the right side. To be able to present a satisfactory sheet seems to be a proud privilege much sought after, but seldom attained by those that wear the worried look so characteristic of a treasurer. The following statement may perhaps again unseat the springs of hope in the hearts of those much maligned and sometimes threatened persons who sacrifice themselves in a truly heroic way for the good of their cause.

The balance of £1 4s. from last year was reduced to 3s. 2d. at the opening of the session by the society's offer to supply refreshments at the inaugural lecture. The fees, which were fixed as low as the working expenses would admit, amounted to £3 4s., and the last item of income was a balance of 4s. 1d. on the first "At Home." Hence the total receipts amounted to £3 11s. 3d. The heaviest item of expense was the cost of music, £1 14s.; the three last "At Homes" are responsible for a total deficit of 3s. 3d.; the printer's bill amounted to 12s.; and some small items, making a total expenditure of £2 16s. 3d., leaves in hand the comfortable balance of 15s., more comfortable than if it were a larger sum involving the responsibility of disposing of it to the best advantage of those who might not have subscribed to it.

H. E. PIGGOTT, *Treasurer.*

## ANSWERS TO CORRESPONDENTS.

A.H.C.—“Perpetual motion” must be postponed for the present; no room.

COLLEGE QUERIES.—We have received a poem commencing

In Hampshire there's a rising town  
Which boasts a College of renown,  
Professors clad in cap and gown—  
Where is it?

But

Since personalities should ne'er  
Our journal's usefulness impair  
The nine remaining verses—where,  
Where are they?

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